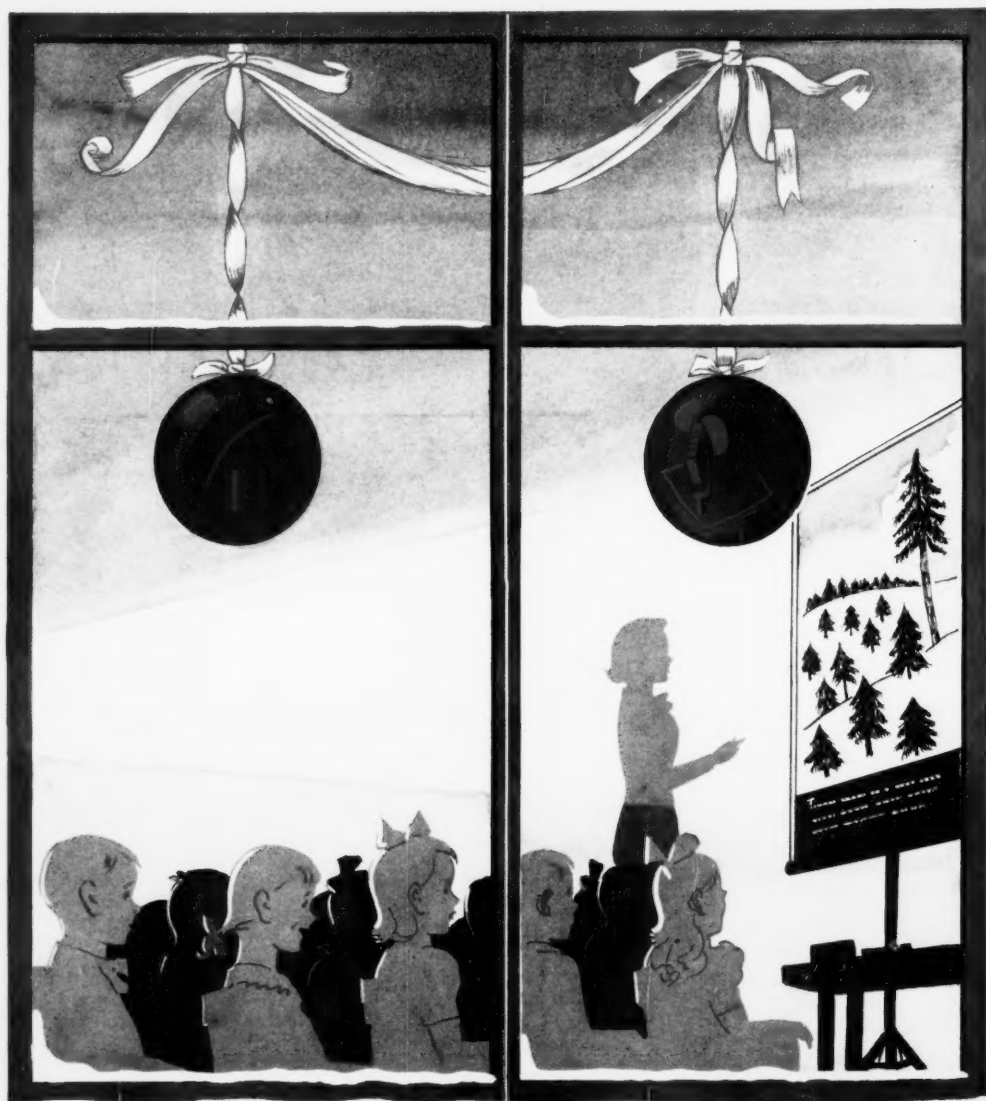


# See & Hear



Issue 3 • Volume 6 • 1950  
THE NATIONAL MAGAZINE OF  
SIGHT AND SOUND IN EDUCATION



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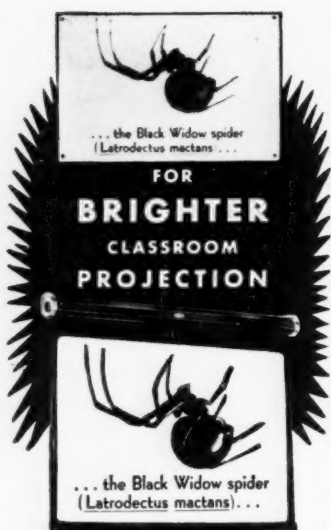
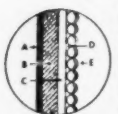


Illustration on screen from S.V.E. Almatrip, "Biology of Spiders"

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## A-V CALENDAR

★ Discussion of future plans for use of audio-visual education in the schools and election of 1951 officers were the main purposes of several recent local meetings of audio-visual groups.

### ILLINOIS:

♦ The Illinois Audio-Visual Association held its semi-annual meeting in Springfield at the Centennial Building Auditorium early last month. Program participants were Walter Johnson, SVE; James Waggoner, Illinois Commercial Studios and Dr. Murray L. Miller, Illinois State Normal University. James Brill, Encyclopaedia Britannica Films, spoke on his experiences as a narrator and film producer.

Officers elected for the coming year were A. B. Roberts, president; Thomas Boardman, vice-president; Grace Brandenberger, treasurer and S. E. Alkire, executive secretary.

John Griffith, Arthur Byrnes, Murvil Barnes, Charles Turner, Donald Ingli, John Deem and J. W. Galbreath were elected to the Executive Committee.

### CHICAGO

♦ To present a complete picture of educational broadcasting and television was the purpose of the 14th Annual Meeting of the School Broadcast Conference held at the Sherman Hotel, Chicago, December 12.

### OHIO

For freer expression of ideas and suggestions, the Audio-Visual Directors of Ohio planned an informal discussion, rather than a series of formal presentation for their annual fall meeting.

L. K. Replogle, Assistant Superintendent of Schools, Columbus, presented his views in an address, "The Administrator Looks at the Audio-Visual Program."

### CALIFORNIA

♦ "Improving Instruction Through Co-operative Effort," is the theme of a joint conference of the Audio-



A. B. ROBERTS

Visual Education Association of California and the California School Supervisors Association, San Joaquin Valley Section scheduled for February 2 and 3 at Fresno.

### UTAH

♦ Utah Audio-Visual Education Association officers of 1951 elected at a recent meeting were Eugene W. Hill, president, Graduate Assistant in the Bureau of Audio-Visual Instruction, Brigham Young University, Provo, Utah; Seth Bills, vice-president, principal of the Portage Elementary School, Portage, Utah. The secretary has not yet been selected.

### OKLAHOMA

♦ A regular meeting of the Audio-Visual Coordinators of Oklahoma was held at the recent State Convention.

### PENNSYLVANIA

♦ The week of January 29 to February 2, 1951 has been designated for the Eighth Annual Reading Institute at Temple University. "Systematic Instruction in Reading" will be the theme.

Lectures and discussion will be led by Pearl S. Buck, Grace L. Alder, J. L. Cooper, Dr. Leslie Cushman, Dr. Ernest Horn, Marjorie Seddon Johnson, Dr. Lester N. Myer, Dr. J. Conrad Seggers, Carolyn M. Welch and others to be announced.

## See & Hear • The National Audio-Visual Journal

Office of Publication • 150 East Superior Street • Chicago 11, Illinois

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### Two College Groups Test Effectiveness Of Films in Teaching the Typing Skills

♦ An experiment to determine the effectiveness of motion pictures in teaching typing skills has been partially completed by the Business Education Department at Stevens College, in cooperation with the Audio-Visual Aids Department and the Research Service.

One group of beginning students was shown a newly-released film, *Right—at the Start*, produced for the Royal Typewriter Company, to supplement the work of the teacher and the textbook. Nineteen sequences of the film demonstrate specific operations such as inserting paper into the machine and the reach of certain fingers to new keys.

In the second group, the instructor gave the demonstrations. Drill shown in the film and a textbook were used by both groups. Results comparing the progress of the two groups are being tabulated.

### Manual and Slides on the Tachistoscope Developed to Help Students Read Music

♦ A teaching manual and a set of slides to enable music instructors to use the tachistoscope in improving the reading and retention skills of their students have been developed by Miss Camilla Belle Singleton of the Stephens College Music Department and will be produced by the Keystone View Company, as the Stephens College Music Reading Series.

Use of the tachistoscope with its enlarged camera

shutter makes possible throwing on the screen for a controlled length of time whatever is desired by the teacher. Miss Singleton's slide series establishes basic or guide notes and plans note sequences around these. The entire compass of the grand staff from great C (on the second added line below the grand staff) to three-line C (on the second added line above the grand staff) is learned from the beginning.

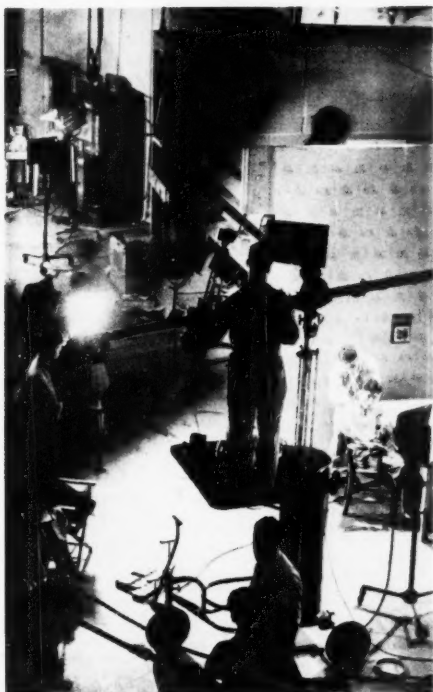
The set is made up of one hundred slides presenting basic concepts necessary to accurate and rapid reading of music. Further information is available by writing to Miss Singleton at Stephens College.

### Borax-Boric Acid Solution Is One Medium To Avoid Fire Hazard in Classrooms

♦ With the added hazards of the holiday season, the need of fire prevention is at an all-time high. Because it often is impossible to flameproof many of the materials used in displays and home decorations, it becomes necessary to take every precaution with flammable materials.

Cotton and rayon clothing, drapes, curtains, backdrops, etc., can be easily and inexpensively flameproofed by dipping them into a solution of nine ounces of borax and four ounces of boric acid dissolved in one gallon of water.

The solution can be used on any material that can be put in water, but should be reapplied each time the garment is washed.



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# The Boy Who Knew All

• SEE & HEAR EDITORIAL •

**I**N EVERY CLASSROOM it soon becomes apparent that some children are very much better pupils than others. Some are more blessed with native intelligence. We cannot do much to alter that. However, of the myriad ways in which children differ, one of the characteristics which we can control to a significant extent is the experience opportunity which every child enjoys.

One child talks well, he has ideas, he draws with imagination, and he does well with his beginning reading work. Another child of comparable ability often sits quietly, he draws with little imagination and is only a fair reader.

### EXPERIENCE BACKGROUNDS MAY DIFFER

Subsequent study of the two children may reveal great differences in their experience backgrounds. The first child may come from a home background of good books, travel opportunity, neighborhood playmates, wholesome membership in the family circle, and lots of toys and games.

The second child may enjoy none or only a few of the experiencing advantages of the first child.

In every classroom there is the boy who knows all. He is apt to be the one who has had all the advantages inherent in his surroundings. At the other extreme is the boy who may have as good ability but who comes from a deprived home environment of little opportunity, of little chance for learning through travel, through books, through family associations.

### A-V CAN ENRICH CHILD'S EXPERIENCE

What then is the opportunity of the school?

The opportunity of the school is to attempt to equalize these experience backgrounds. It is true that the schools can do little to equalize the inherent abilities of the children who come to the classroom, but they can do great things through offering a wide program of educational enrichment. Such enrichment must contemplate orderly field trips into the community which are so planned that every child has an opportunity to see, to examine and to experience. Enrichment experiences can be characterized by many learning opportunities which today can be provided through the many materials of the audio-visual area: well selected and carefully evaluated 16mm sound motion-picture films, carefully selected filmstrips and sound slidefilms, well-chosen inventories of wall maps, wall charts and other classroom devices for visualizing the subject matter of which the children are to become aware. Add to this all of the other devices of audio-visual education today, — the tape recorder, the opaque projector, the micrograph, the visualgraph, the transcription playback, the classroom FM radio, even television.

(CONTINUED ON THE FOLLOWING PAGE)

## THE BOY WHO KNEW ALL

(CONTINUED FROM THE PRECEDING PAGE)

Today as never before the classroom teacher has an opportunity to create an intriguing and graphic learning environment for the children who come to her. Today the classroom can become a great equalizer of background experiencing through the medium of audio-visual materials of instruction.

True, the home background will always remain important; equally true, inherent individual differences will persist. Fortunately, there is no longer any excuse why every classroom in the land cannot become the rich, full source of realistic visual experiences which are necessary if all the children of all the people are to be given the best known opportunity to gain from the curriculum of the modern school!

— W. A. Wittich

• • •

### Film Showings by Librarians to Parent Education Groups Helps School Work

♦ Promoting and encouraging the increased usage of audio-visual education in the school and the community is now an important phase of the librarian's work.

She already knows that visual aids are an ever-present help to discussion in the student classroom, but she is not always aware of their value to the Parent Education Committee of her Parent-Teacher Association.

By showing such groups a 16mm film like *Family Circles*, the librarian can point out the relationship of the child to both home and school. It also gives an excellent "plug" for PTA work in general and for participation of the fathers in particular.

Another film with which the librarian should acquaint these groups is the *Criminal Is Born* — a "must" for parents of teen-agers.

Such presentations not only serve to instruct the parents, but also point out the value of audio-visual materials in teaching their own children. By making these parents more audio-visual conscious, the librarian will find it easier to obtain the necessary equipment for good classroom a-v programs.

### New Building with Three Radio Studios To Aid Ministers' Audio-Visual Training

♦ Construction of a new audio-visual conference building, made possible by a \$25,000 gift from L. C. Smith, San Diego, California, is now underway at Green Lake, Wisconsin.

Planned at the 1950 National Ministers' and Evangelism Conference, the purpose of the building is to provide adequate facilities for the training of ministers in the use of radio, television and other audio-visual mediums.

The building, to be constructed in three sections, will include large conference rooms and three radio studios. The first unit was officially opened at the recent Green Lake Audio-Visual Education Conference.

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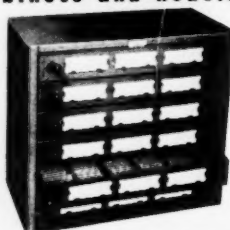
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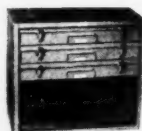
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# NEWS OF AUDIO-VISUAL EQUIPMENT

## Dyna-Tone Sound Features Ampro's New Premier 30

◆ Several major improvements have been made in the new 1951 AMPRO PREMIER 30, 16 mm sound projector.

Equipped with Dyna-Tone sound, the new projector gives clearer high fidelity sound reproduction similar to studio production. A clear range of tone-peaks from violin to piano reach the listener with a fidelity of almost actual musical instrument.

A new electronic hook-up offers the "never-before-heard-of" frequency range of 40 to 15,000 cycles. The new amplifier makes it possible to have a microphone, a phonograph turntable and a sound film in use simultaneously with perfect blending. Music and voice reproduction are delivered with greater capacity and frequency response through a new heavier duty speaker.

Actual test shows that 300 lumens can be projected from a standard pre-focused 750-watt lamp. This new screen-illumination eliminates the necessity for special lamps.

The Premier, according to Howard Marx, vice-president in charge of sales at Ampro, will be a definite asset in furthering a-v education.

## Standard Has New Library For Slides and Filmstrips

◆ A new, enlarged library for slides and filmstrips has been released by STANDARD PROJECTOR AND EQUIPMENT Co., Inc., Chicago.

Available for slides only, for slides and filmstrips, or for filmstrips only, the 6-drawer all-steel cabinets are fitted for slides and individually numbered and titled compartments hold 1,152 glass slides or 3,456 readymounts.

Six lift-out plastic magazine-type slide files each hold 32 2x2's or 96 readymounts. Each tray-file is numbered by drawer which, in turn, is tabbed A to F. A patented hinged index card is attached to each tray-file which is easily slipped out. Slides are identified by number, title and subject matter.

Further information is available from the Standard Projector and Equipment Co., Inc., 205 W. Wacker Dr., Chicago 6, Ill.

## 76 Filmsound Projectors Bought by Chicago Schools

◆ Seventy-six Filmsound 16mm projectors have recently been purchased by the Chicago Board of Education from the BELL & HOWELL COMPANY, through the Midwest Visual Equipment Company, Inc., Bell & Howell special representatives in the Chicago area.

The Board inaugurated its visual program in the early twenties with slides, and began to use silent motion picture equipment as soon as it was available. In 1934, they purchased their first 16mm sound projector, a Bell & Howell Model 12, and since that time have added to their equipment until now, Chicago has one of the outstanding audio-visual programs in the country, under the direction of James F. Fitzwater.

## Lightweight Screen Stand Is Developed by Radiant

◆ Development of a twenty-pound screen stand that converts large-audience size wall and ceiling screens to either a tripod or platform model has been completed by the RADIANT MANUFACTURING CORP., Chicago.

Permitting the use of a large-size screen wherever a permanent installation is impractical, the Sky-Lift will handle wall and ceiling screens up to 12x12 feet in size. A cradle which supports the screen case is swiftly adjusted to any height up to five feet above the floor, and the fabric can be raised to a height of 14 feet by rope and pulley method.

A review of a Preliminary Report on Motion Picture and Film-strip Production by American Educational Institutions by Ford L. Lemler and Aubert Lavastida, and a resume of The A-V Bibliography by Professor F. Dean McClusky will appear in the next issue of See & Hear.

## FOREIGN FEATURE FILMS

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# A-V Goes to Old Eli

## Center Used in 11 Fields

**Y**ALE UNIVERSITY—one of America's greatest—has thrown its hat into the audio-visual circle with the opening of a new *Audio-Visual Center*, set up to test the use of recordings and visual materials in college-level courses.

Launching the project as an experimental "service station" for faculty members wishing to supplement their lecture and discussion periods with recordings, slides, filmstrips and motion pictures, Yale has gone "all out" to use the most advanced techniques for bringing the voices of men and the pictures of events into the university classroom.

Once thought of as a strictly primary-intermediate grade teaching tool, audio-visual education has entered the fields of business, public welfare and even national and international defense by showing the right roads to life, liberty and the pursuit of happiness. Now, at last, the nation's institutions of higher education are beginning not only to recognize and approve this new medium, but actually to do something to bring it into their own use.

### THREE CLASSROOMS HAVE PROJECTION BOOTHS

Already taking advantage of the ultra-modern Yale Center are instructors in eleven different fields to which audio-visual education is most easily adaptable, including the humanities, social sciences, religion and the fine arts.

The center is set up to service and operate all equipment with the aid of several undergraduates working under the Yale bursary system. It has its own darkroom and makes some slides for projection, in addition to ordering motion pictures and other materials.

A preview room and a complete file of audio-visual materials is being maintained in the library to allow instructors to review the films and recordings prior to the class meeting so that they can make proper selection of materials.

For effective operation, Yale has equipped three of its modern classrooms with projection booths, recording machines, screens and special controls for light and ventilation.

New projection devices enable an instructor to write

DONALD C. GALLUP, Assistant Professor of Bibliography, hears his lecture on the dual-connected tape and disc recorder.



YALE OFFICIALS view apparatus: (l to r) Prof. S. M. Crosby, director; J. T. Babb, librarian; E. S. Furniss, provost; E. H. Kane, director's assistant.

his "blackboard" notes on a slip of celluloid and then have them projected clearly and greatly magnified on the screen. The Yale cartographer in the University map room furthers the use of A-V aids by making projection maps, charts and illustrations which are kept up-to-date with changing local, national and international events, an accomplishment impossible through the use of textbooks alone.

Soundproof booths keep projection noises out of the classroom and an intercommunication system enables an instructor to talk to a motion picture operator quietly and clearly so that it will not interrupt the class during the showing.

By joining forces with the colleges and universities throughout the country already engaged in extensive audio-visual teaching activities, Yale University has taken a major step in spreading the value of this medium to the university-level student and professor, thus furthering the scopes of learning now available.

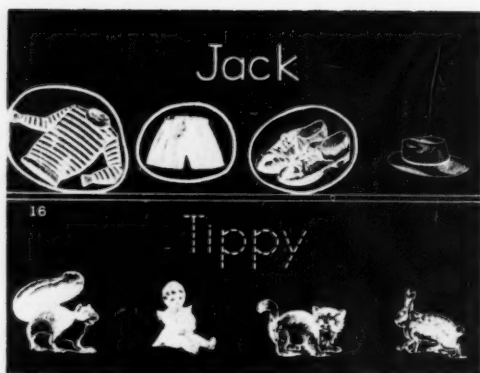
### HISTORY OF ART CHAIRMAN DIRECTS CENTER

Prof. Sumner McKnight Crosby, Chairman of the History of Art Department, is Director of the Yale Audio-Visual Center. A graduate student in the Department of Education, Elliot H. Kane, is Assistant.

Members of the Yale Audio-Visual Center Committee are: Provost Edgar S. Furniss; John L. Brooks, Assistant Professor of Zoology; Edward C. Cole, Associate Professor and Production Manager of the Yale Department of Drama; Albert G. Conrad, Chairman of the Department of Electrical Engineering; Frederick G. Kilgour, Librarian of the Yale School of Medicine; Thomas C. Mendenhall, II, Associate Professor of History and Master of Berkeley College, and Mark A. May, Director of the Institute of Human Relations.

CLASSROOM BOOTHS contain projectors, a control box with an intercommunicating system and a glassed-in area.





Frames such as this bring meaning to the textbook lessons. When ideas are interestingly visualized, new vistas of understanding open to beginning readers. (Pictures from the S.V.E.—Laidlaw Primary Reading Textfilms).

## Better Reading Through Filmstrips - - - Part II

by GLENN McCracken

Elementary Principal, Newcastle, Pa., Public Schools

At least one filmstrip frame was prepared to introduce and clarify each lesson in the entire first grade program. Second, various new techniques were developed for effective use of the program, and third, a textfilm manual, similar to the usual textbook manual, was pre-

# New Horizon for Primary Pupils

**P** RIMARY READING INSTRUCTION can become increasingly effective when lessons are constantly visualized.

This conviction is supported in Part I of this article (Vol. 6, issue 2, SEE & HEAR).

The reading through filmstrips programs has currently been concluded at the Newcastle, Pennsylvania schools with truly remarkable results, remarkable because in three first-grade classes reading success was attained by every child enrolled!

### VISUALIZED APPROACH IS ADOPTED

This has happened almost entirely because of the institution of a forward-looking, highly interesting and almost completely visualized approach to beginning reading at the first-grade level!

During the 1946-47 school year, plans were formulated for conducting rather extensive and detailed experimental work at the Thaddeus Stevens School in Newcastle for the purpose of discovering a more effective means of applying the visual approach to the teaching of reading at the primary level. While much has been written in support of the values of visualizing the various school-subject lessons, little objective evidence has been reported in the reading area.

### TEXTFILM MANUAL ALSO PREPARED

After two years of experimenting with the various visual media in the teaching of first grade reading, the values in such an approach to the teaching of this subject seemed evident enough to justify the building of a program that would provide correlated visual material to accompany each lesson in the basic reading books so that the teacher might use such material every day. Textfilms or filmstrips\* were decided upon as the visual medium to be used in continuing this experimental work.

\* The textfilms were developed with the cooperation of Laidlaw Brothers, publishers of the basic reading program used in this experiment; specifications were prepared for a complete textfilm supplement to the basic readers and the films were manufactured by the Society for Visual Education.

pared for the purpose of suggesting in detail the more effective methods of using each frame with the corresponding textbook lesson.

By September of 1949 the development of this teaching method was far enough along that it could be used throughout the 1949-50 school year in the three first grade classes at the Thaddeus Stevens School. The results that were obtained, as measured objectively and by teacher evaluation, exceeded even our most optimistic expectations. The accompanying tables show a comparison between the results realized with this visualized program and those achieved by other classes in Newcastle and in the same school.

TABLE I

GATES PRIMARY READING TESTS, FORM I, GIVEN TO ALL FIRST-GRADE CLASSES, NEWCASTLE, PA., PUBLIC SCHOOLS IN MAY, 1947.

The following table lists the median grade equivalent scores achieved by the 23 first-grade classes in the Newcastle Public Schools for the 1946-47 school year. These medians were taken from the column of test scores in which the three types of the Gates Test; namely, Type 1, type 2, and type 3, were averaged for each pupil:

CLASS	MEDIAN GRADE EQUIVALENT	CLASS	MEDIAN GRADE EQUIVALENT
1	2.5	13	2.1
2	2.5	14	2.1
3	2.5	15	2.1
4	2.5	16	2.1
5	2.4	17	2.0
6	2.4	18	2.0
7	2.4	19	2.0
8	2.3	20	2.0
9	2.2	21	2.0
10	2.2	22	1.9
11	2.2	23	1.9
12	2.1		

While the best classes achieved medians as high as 2.5, the poorest fell as low as 1.9. In each of the 23 classes, some of the pupils scored below the standardized norm for the Gates Reading Tests (1.9). In several of these classes, nearly 40 percent of the pupils achieved scores which indicated that they were from one to five months retarded in reading.

Table II shows the results achieved by the 1949-50 classes in the school where the experimental program was used. Note that in each of the three classes the median reading grade equivalent as achieved on the Gates Reading Tests was high; namely, 2.72, 2.70 and 2.45. Far more significant than this, however, is the fact that all 66 pupils in the three classes scored above the standardized norm of 1.9, the poorest grade equivalent achieved in each of the three classes being 2.18, 1.99, and 2.13 respectively. In the three classes, 13 pupils scored 1.7 or lower on the reading readiness tests and yet all 13 of these children scored 1.99 or higher on the reading achievement tests.

This represents unusual achievement since it has been our experience that pupils who score as low as 1.7 in the readiness test that was used seldom are fully prepared to read successfully at the second grade level after one year in school. Note also that pupil number 20 in class number 3, with an I.Q. of only 81 and a readiness score of only 1.5, scored 2.24 in achievement.

Pupil number 7 in this same class also scored 1.5 in readiness but achieved as high as 2.61 on the Gates Reading Test. In checking back over the first grade records for seven previous years at this school, we found that there was not one case where a pupil who scored as low as 1.5 in the American School Reading Readiness Test was promoted to the second grade reading level at the end of his first year in school.

Several conclusions seem apparent from examination of Table II: First, while many pupils achieved as high as the grade three level in reading, no pupil scored below the second grade level. Second, as measured by the information included in Table II, particularly unusual achievement was realized by normally slow pupils. Third, although the readiness test used with these classes has proved dependable in predictability for seven previous years, the classes whose scores are shown in Table II scored much higher than the readiness tests predicted.

Tables III and IV show what the visualizing of first grade reading lessons has done for the reading situation at the above named school. In table III, note that from 1944-45 to 1947-48, at least 10 pupils in first grade classes scored below reading achievement norms each year and that at least six of these pupils were re-

TABLE II—THE MENTAL ABILITY, READINESS FOR READING, and READING ACHIEVEMENT SCORES of the three classes of first-grade pupils in the Thaddeus Stevens School for the 1949-50 school year in the visualized program. The table shows the significant progress which uniformly was made by the pupils under the experimental program.

Class No. 1				Class No. 2			Class No. 3		
Pupil	I.Q.	Reading Readiness Score	Reading Achievement Score	I.Q.	Reading Readiness Score	Reading Achievement Score	I.Q.	Reading Readiness Score	Reading Achievement Score
1	111	2.0	3.41	96	1.9	3.21	113	2.0	3.27
2	113	2.0	3.15	115	2.0	3.15	112	2.0	2.51
3	101	2.1	3.12	103	2.1	3.12	95	1.8	2.77
4	111	2.0	2.97	98	1.9	3.10	101	2.0	2.73
5	122	2.1	2.94	98	1.9	3.06	111	2.1	2.70
6	107	1.9	2.82	111	2.0	3.01	98	2.0	2.68
7	103	2.0	2.80	109	2.0	2.98	97	1.5	2.61
8	98	1.7	2.78	114	2.1	2.97	104	Ab.	2.56
9	107	1.9	2.76	109	1.7	2.73	117	2.0	2.52
10	101	2.0	2.75	Ab.	2.0	2.70 - M	Ab.	1.9	2.48
11	99	1.9	2.74	90	1.3	2.68	97	1.9	2.47
12	96	1.9	2.72	103	1.9	2.57	96	Ab.	2.45 - M
13	101	1.7	2.72 - M	109	2.0	2.55	101	1.8	2.38
14	105	1.8	2.65	105	1.9	2.54	100	1.8	2.37
15	111	1.9	2.58	102	1.8	2.26	98	1.7	2.35
16	99	2.0	2.58	108	1.8	2.14	106	1.8	2.33
17	97	1.8	2.57	98	1.8	2.08	102	1.9	2.31
18	87	1.6	2.57	105	1.7	2.03	93	1.7	2.30
19	108	1.8	2.47	100	1.8	2.03	103	1.9	2.27
20	111	2.0	2.47	97	1.6	1.99	81	1.5	2.24
21	Ab.	1.9	2.41				99	1.7	2.21
22	98	1.7	2.27				100	1.8	2.14
23	100	1.7	2.18				104	1.8	2.13
Medians	102	1.9	2.72	104	1.9	2.70	101	1.8	2.45
Norms		1.9	1.9		1.9	1.9		1.9	1.9

I. Q. TEST USED: Otis Quick Scoring Mental Ability Test—Alpha Test, Form B. READINESS TEST USED: American School Reading

Readiness Test, Form A. ACHIEVEMENT TEST USED: Gates Primary Reading Achievement Tests.



## Better Reading through Filmstrips — — —

(CONTINUED FROM THE PRECEDING PAGE)  
tained in grade 1 each year. In table IV where similar information is provided for the 1949-50 school year, no pupil scored below the standardized norm and no pupil was retained in grade 1.

There is always a possibility that "temporary incentive" will influence the results in an experimental program. There may be a tendency for teachers to "go along with the experiment" and to out-do themselves in insuring the success of the program. We doubt that much, if any, such influence entered into the results reported here. In the first place, the teachers involved became somewhat disturbed because their normal teaching procedure was upset and they did not, in their own words, "become enthusiastic over the program until sometime after mid-year when we began to see that unusual reading success was being experienced by the pupils." It should also be stated that no more than the usual amount of teacher supervision was exercised.

Why did these three classes score so high in reading achievement, and why did all of the pupils, even those with poor ability and with inadequate readiness for reading, attain at least second grade achievement scores? The answers to these questions are not as easily measured as are some others. In light of the results obtained, however, it seems safe to conclude that, since the pupils were of average ability and the teachers the same, the difference must have been in the method.

Each lesson was visualized at the projection screen for all of the pupils. The method provides for ample group discussion, for the pupils to work at the screen, pointing, underscoring, circling, making choices, associating word symbols with corresponding images, and for greatly lengthening attention spans because of increased interest. It lessens the need for the teachers to work with individual pupils, thereby giving all of the pupils more of her time. It provides for the kinesthetic experience, for effective review, and prepares the pupils for successful and enjoyable completion of the textbook lessons. All of these provisions are recognized as effective elements of good teaching procedure.

While it is recognized that standardized achievement tests are not the only measure that should be used in evaluating the degree of reading success, they do provide the best objective measure in comparing classes.

Teacher opinion, arrived at through her own close experience with the children, also is important. In the present case, the teachers who conducted these experimental classes felt that the children in their 1949-50 classes were the best readers they had ever produced. Other teachers who now have these pupils in grade two classes, also consider them to be outstanding readers. At the present time, December, 1950, all of these children are experiencing success in second grade reading.

Similar textfilms which have now been developed for use with the same basic reading program at the second and third grade levels are now in use at this school. By June of 1951, we can report on results obtained in these grades.

TABLE III

The following table shows the number of reading problems that existed in the first grade classes of the Thaddeus Stevens School, Newcastle, Pa., for each of the school years 1944-45 through 1947-48 as measured by the Gates Primary Reading Achievement Tests:

Year	Class	No. Pupils Scoring Below Grade Norm (1.9)	No. Pupils Retained In Grade 1 Reading Level
1944-45	Grade 1, Section 1	6	3
	Section 2	6	3
1945-46	Grade 1, Section 1	9	3
	Section 2	11	3
1946-47	Grade 1, Section 1	8	5
	Section 2	7	4
1947-48	Grade 1, Section 1	7	3
	Section 2	3	3

TABLE IV

The following table shows the number of reading problems that existed in the first grade classes of the Thaddeus Stevens School, Newcastle, Pa., for the 1949-50 school year when Textfilms were used each day in connection with the teaching of the basic reading program lessons:

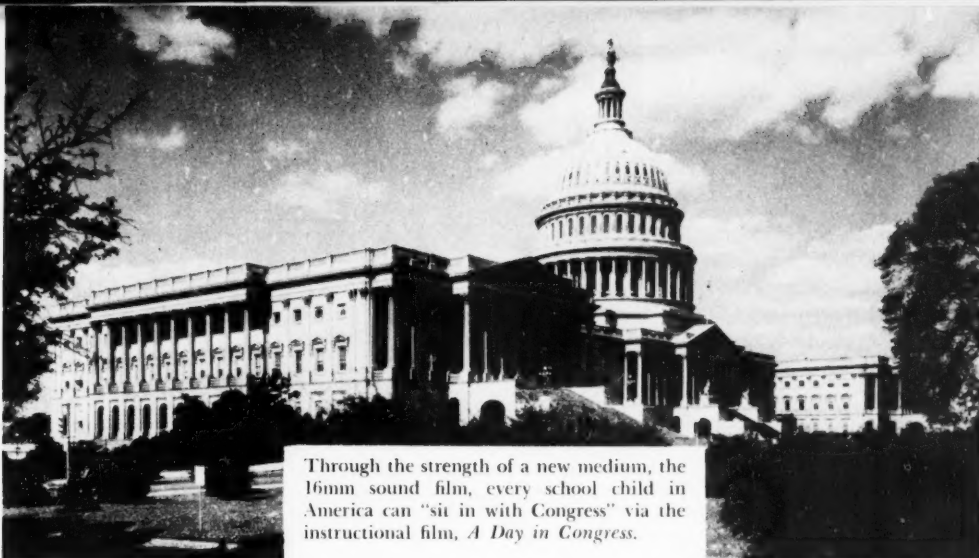
Year	Class	No. Pupils Scoring Below Grade Norm (1.9)	No. Pupils Retained In Grade 1 Reading Level
1949-50	Grade 1, Section 1	none	none
	Section 2	none	none
	Section 3	none	none



The Three Bears

Once there were three bears, Father Bear, Mother Bear, and Baby Bear. The bears lived in a pretty house.





Through the strength of a new medium, the 16mm sound film, every school child in America can "sit in with Congress" via the instructional film, *A Day in Congress*.

Courtesy of H. H. Ridout, Washington, D. C.

## Inside the Washington Scene

by MILLER McCLINTOCK,\* Ph.D., Sc.D.

President, Instructional Films, Inc.

**T**HIS ARTICLE is really a little trip behind the scenes. It sets down in candid form what we should like to say to a teacher if she asked us why and how we made this picture entitled *A Day in Congress*. I hope it can bring her a better appreciation of the problems and difficulties of those who create motion pictures. It is an experience which is often mystifying, very intriguing and sometimes just a mite disillusioning.

There was a very definite philosophy behind the production of *A Day in Congress*. It was not just an isolated subject picked out of the air which might conceivably make an interesting and timely production. It was part of a fabric of thinking which encompassed a desire to interpret in an utterly frank manner, sometimes called documentary, how our democratic institutions really work. The individual picture is therefore a part of the theme which might be expressed as "This is Washington." Indeed, two additional pictures, one on the President and one on the Supreme Court, are in process.

Of course no one would be foolhardy enough in the already crowded and competitive field of educational film production to start a picture unless he felt that it could make some vital and acceptable contribution to educational processes. That there was such a need was apparent, for there is today no more vital task confronting our schools than to inculcate an understanding and deep emotional loyalty to the fundamental principles of a truly democratic society. Congress was selected as the first subject because where in our society is the essence of the republican form of government more clearly manifested than in our Congress.

Let us pass over briefly the fact that a picture on this

or any other subject must conform to the teaching concepts contained in the normal courses of study relating to the subject-matter field. But arriving at these concepts is not always as easy as it might appear. The producer who must, of necessity, obtain a reasonably wide national market for a costly production has not one course of study to analyze, but scores of them, representing school systems in every corner of the country.

Beyond these technical details, however, is an even more important decision which must be made. Assuming the need and assuming the correct concepts, what shall be the spirit and the approach?

The parliamentary procedures and the formal organization of Congress could be one legitimate framework. The constitutional powers of Congress could be another. *These, however, are reasonably well supplied by textbooks. They do not challenge the dynamics of the motion picture. A motion picture should be able to create an experience; should be able to bring alive not only vital understandings, but emotional attitudes!*

The basic theme for *A Day in Congress*, or what our Hollywood friends would call "the story line," grew out of years of practical teaching of government. It came from a recognition that the general public, not excepting the school population, has toward our governmental institutions an essentially cynical or, at best, a skeptical

(CONTINUED ON THE FOLLOWING PAGE)

\* Who's Who for this article: Films, Incorporated, headed by Mr. Eric Haight, serves the schools of the United States with 16mm rental feature pictures especially selected for their educational and cultural value. Instructional Films, Incorporated, is a subsidiary of Films Incorporated and is the educational research and producing division. Mr. McClintock was for seventeen years professor of government at Harvard University and for six years on the faculty of Yale, dealing with public administration matters, and hence has an especially keen interest in the interpretation of our government which is included in *A Day in Congress*.

# The Washington Scene

## Filming A Day in Congress

(CONTINUED FROM THE PRECEDING PAGE)  
attitude. How could it be otherwise? Despite a scholastic study of our national history, almost all of the information about our institutions, as current realities, comes to us through our daily press. The press, without criticism, plays up the foibles, weaknesses, scandals and quarrelsomeness of Congress. Collected daily clippings would make an admirable textbook for Stalin's schools. But these sensational happenings are merely the superficial froth that arises from the daily and deep bubbling of Congressional action. It is superficial and in no manner represents the earnest struggle to formulate good laws, engaged in by the competent and duly elected representatives of the people.

### FORTY MEMBERS OF CONGRESS HELP

It was felt that if a motion picture could portray the character, the earnestness, and the typical daily labors of those who serve our people in Congressional halls, it might bring truer understandings.

This approach, however, posed a whole series of problems. It has been a long custom in Congressional halls to prohibit motion picture taking. Newsreel pictures only have been permitted on special occasions such as joint sessions. The problem was handled, not without grave difficulties, by the diplomatic negotiations conducted by Edwin Ware Hullinger, a veteran Washington producer, who deserves as much credit for producing approvals as he does for the excellent photography.

For the first time in history, a documentary picture was shot with all new footage in the most intimate surroundings of Congressional action. It required the participation, before it was concluded, of more than forty Senators and members of the House of Representatives and the corps of page boys.

### MOBILITY AND LIGHTING PROBLEMS

They did not take a day off to *play parts*: This would have been entirely contrary to the concept of the picture. Mr. Hullinger and his cameramen had to follow these lawmakers into their offices, catch them answering letters, interviewing constituents, checking public opinion, making visits to the Legislative Research Bureau and participating in actual executive conferences of committees. This task was severe enough in itself, but in addition, it required almost complete mobility of the camera crew. Add to the problem of action that of lighting in the cavernous corridors and chambers of the Capitol, and you can have some concept of the production problems involved. It is a great tribute to both the members of Congress and to the producers that all went peacefully and that eventually there was edited a picture with real meaning and spirit.

While it was quite natural and normal that Democrats and Republicans should be approximately equally represented in important scenes, it was a factor that had to be checked and rechecked to avoid charges of partisanship.

The picture was reviewed by Congressional leaders at various stages of production, and many valuable criticisms were received and used.

After weeks of shooting, cutting, recutting, scripting and rescripting, the picture footage and the commentary sound track were welded into a complete picture, and we proudly previewed it to a group of Congressional leaders. Alas, the secretary of one Representative thought that *one word* attributed to this dignitary might be misconstrued. He was so important and the criticism was so filled with potentials that the entire picture had to be taken apart and resounded.

All of the picture taking had to be against a series of very definite educational concepts. To attempt in a one, two-reel picture to say everything about the Congress of the United States would, of course, be an impossibility. Thus conceptual areas had to be selected, and a kind of documentary plot resolved.

Since the picture was designed primarily for high school and junior high school classes, an introductory or identification device was selected. It was that of the Page Boy Corps. The fact is that the Congressional page boys, most of whom are of high school age, and indeed high school students in the Pages' School, afford in themselves one of the most interesting aspects of Congress-

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EDITOR'S NOTE: Now that teachers and classroom students are using more and more instructional films, they begin to want to see behind the scenes of educational picture production. If there can be a fuller understanding of the problems of producing sound motion pictures for school use, our school people will be in a better position to evaluate these new teaching materials. Articles like this can perhaps bring teacher and producer "closer together."

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sional activity. Literally, the machinery would stop without them.

The picture opens with the page boys and a sequence showing them in their classrooms. They are not a major part of the picture, but they appear from time to time in normal sequences, and aside from giving some element of continuity to the picture, they serve as an explanation for the viewer's ability to see so many aspects of Congressional action which would otherwise be closed to all but members of Congress and the pages.

The first major part of the picture is designed to give the viewer an understanding of Congress in a physical sense, that is the structure of the buildings; the two chambers of Congress; the related institutions such as the Legislative Research Bureau, the Library of Congress, and the House and Senate office buildings; together, of course, with the physical and functional relations of Congress to the Supreme Court and the White House.

This pictorial sequence is also used to support simple commentary which refreshes the mind with respect to the organization and powers of Congress. *These elements are not belabored because again we assume that they will be known from text books or regular classroom work.* We were so successful, however, in orienting the

(CONTINUED ON PAGE TWENTY)

# Teachers and Trainees View and Endorse Films in the Series on Child Development



**L**ATEST ADDITION to the growing array of 16mm sound films useful in the professional preparation of teachers and in inservice teacher programs is a series of five new films on child development.\*

Traditionally in the field of audio-visual education, experts would sit before preview screenings and judge the effectiveness of materials for inclusion in central libraries and other film distribution points. Slowly and inexorably this trend is being changed, and all to the good.

If films are produced for children, let children see them and react. If films are produced for young adults, let these young people be called together to pass judgment. If films are produced for teachers of a given subject area, let teachers be the ones to assay their effectiveness.

## STUDENTS AND TEACHERS RESPOND

Following this trend, a group of junior and senior education students have been asked to evaluate the new Child Development Series. To their reactions have been added those by experienced teachers from kindergarten to senior-high-school level.

On separate occasions teachers and students reviewed selections from the five film series, four of which have now been released. They included *Principles of Development*, *Child Care and Development*, *Children's Emotions* and *Social Development*, all 16-minute, black-and-white, sound motion-picture films. The written reactions of the teachers in training are as follows for the film *Principles of Development*:

"This film seems particularly valuable because it shows development in 'real' situations, allowing for observation of more than the particular phase of development pointed out—Rather than *telling* in words, it allows the viewer to *see* the child's reaction to other children and adults. It gives a larger variety than would normally be available to a student."—Jean Murdock.

"This film uses completely natural situations in which the child appears to be unaware of being in front of a camera, to describe development of the child through adolescence. It is useful because in this manner it gives an understanding of sometimes so-called *unusual* or problem behavior."—Mariam Erickson.

"As a future teacher in elementary school the picture

gives me a better understanding of pupil behavior. I see the causes of the children's behavior and if necessary I feel I can provide opportunities which will meet their needs."—T. Isarasena.

"The film shows why a teacher must treat her charges as unique individuals. Not only showing that every child is unique, it shows how every child is similar in developmental processes."—Robert Rucks.

"This film is a good one in that one gets a very clear idea of the growth of the individual and his development. It is important for a teacher of junior-high and high schools to observe this film since one sees the 'growing' development plus how the adolescent developed."—Mary Campbell.

"It was very effective in clearing up a lot of scientific and statistical data that was confusing to me. It impressed me especially with the fact that behavior and growth has various stages—certain characteristics to look for in different age groups will be helpful to me as a teacher someday."—Jeanne Girard.

For another of the films, *Social Development*, the reactions of the teachers in training were as follows:

"The presentation of development in actual situations is much more pleasant when in graphic form. The actual pictures of children's actions make a much greater impression on me than merely 'the telling or lecturing' about them."—D. Gilman.

## FILM PROVES ITS POINT PICTORIALLY

"The movie can give to anyone a better understanding of young children, their actions and the reasons behind their actions. It would be beneficial to anyone who likes or is guiding young children. The point of the movie was not only put across in statements but had actual pictorial instances behind them."—Jean Haasch.

"I welcome the emphasis on 'normal' development rather than 'problem' children—pointing out that behavior often considered annoying or punishable by parents and teachers is part of the stage of growth. Showing humor of these situations is helpful. Summary through pictures of children is superior to a listing of principles. Allows me to see situations in child development *sans* school influence."—Jean Murdock.

"This shows me the continuous process of the child's  
(CONTINUED ON PAGE TWENTY-FOUR)

\* McGraw Hill Book Company, Child Development Series.



Above: (top) Parents Night visitors see multi-sensory materials at work in the classroom. (Bottom) The traditional bulletin-board and chalk board continue to serve.

**E** DUCATORS dealing with audio-visual materials ought never to be guilty of violating the multi-sensory approach. Yet we often hear experts in this field telling audiences about methods and materials instead of showing and telling.

This is especially important in community affairs when teachers interpret current education to the school patrons. The schools of Glencoe, Illinois, are community schools and as such are in close cooperative contact with parents on all aspects of education. One method used this fall was the "Parents at School" technique. Parents came to school one evening to attend class under the direction of their child's teacher. They listened and looked as the teacher described the educational program she was carrying on, and they participated in discussion and activity to clarify all aspects of the program.

Teachers did not just talk; they showed and demonstrated just what was going on in the environment set up for children.

Glencoe teachers use a functional multi-sensory approach to education. They believe that all of the God-given senses, the visual, auditory, tactile, etc., should be appealed to and used to dramatize and strengthen learning. This calls for extensive use of a wide variety of audio-visual materials. *What better way to help parents see the need for such things than in a vivid demonstration of their use in the actual classroom?* That is why the staff planned the presentations in an audio-visual way. The purpose was to share with parents just what goes on in the schools, the reasons for it, the planning required and the materials needed.

These were not meetings to advertise the audio-visual

## Don't Tell 'Em -- *SHOW 'Em!*

by JOHN STERNIG

Assistant Superintendent of Public Schools, Glencoe, Illinois

method of education apart from its relation to the total curriculum. Too often motion-picture projectors, slide projectors, wire recorders, radios, and other mechanical devices are dramatically presented in special meetings. *Patrons leave these programs much impressed, but not necessarily sure of just what such devices have to do with the day-by-day learning experiences of children.* Emphasis on gadgets can be dangerous except as their contributions can be directly related to the larger purposes of education.

So the teachers showed how charts and pictures are used in reading, how specimen collections help science. (CONTINUED ON PAGE TWENTY-FOUR)

Below: (top) Exhibits are tangible results of learning by applying all the sensory mechanisms. (Bottom) Final chart summarizes the use of modern tools of instruction.





# Facts About the Tape Recorders

*Paving an A-V Avenue Too Seldom Used by Teachers*

by RICHARD C. BROWER

Visual and Radio Education Supervisor, Minnesota State Department of Education

(Editor's Note: Recently the editors of SEE AND HEAR sent out questionnaires concerning present awareness of tape recorders, their selection and utilization in accomplishing course-of-study objectives to several hundred teachers representative of the Midwest. Fifty-four responses were received to the questionnaire which will not be reproduced here because of space. The responses which were received indicate that, while the modern tape recording mechanism is widely advertised, it still is a relatively unknown and unused educational instrument of instruction in many areas of our public school work.

The questions which were most often asked certainly become a revelation to those who feel that we are making rapid strides in this area of audio education. There is always danger of our feeling overconfident about enthusiastic responses which come from a few selected quarters concerning the high educational efficiency and value of the tape recorder. However, after making an analysis of these 54 returns there is every indication that there is much work still ahead of us and much to be accomplished.

When it is considered that only the more interested teachers are willing to make a response to a question situation such as this, there is all the more indication that our teaching staff are overlooking one of the most dramatic, effective avenues through which to approach the communication areas of our curriculum.

In this and in forthcoming issues of SEE AND HEAR the outstanding authority on the subject of tape recorder and its selection and utilization in the classroom, Mr. Richard C. Brower, will answer several of the questions. Over a period of months a well-rounded acquaintance will be gained by reading this column entitled "Facts About Tapes."—W. A. Wittich)

QUESTION: I have heard about tape recorders, and am interested, but I do not know what they are.

ANSWER: Magnetic tape recorders are the newest means available for the recording of sound. Sound recording can be done in many ways. Disks of various kinds of materials have been used for years for this purpose. More recently, steel wire and tape have been used. Most recently of all, recording has been done on coated tape of plastic or paper.

Sound is recorded in several ways. It may be cut or pressed into the surface of the recording material as in a phonograph record, or by making a magnetic pattern on a suitable surface. Magnetic recording has the advantage of being simple to do, easy to un-do, and not being subject to the wear that soon causes non-magnetic recording to deteriorate.

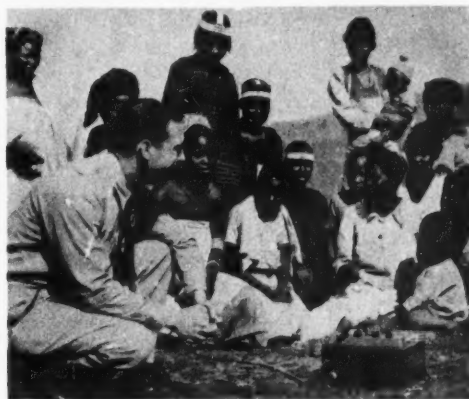
Tape recording employs the magnetic method. An iron oxide coating capable of being magnetized is placed on a paper or plastic backing material in reels 150', 600' and 1200' long and 1/4" wide. This tape in a recorder is carried past "sound heads" that will, depending on the electronic circuit selected, erase, record or reproduce sound. The choice of circuit is made by the operator through the use of simple two and three position controls.

In tape recording, the sounds are formed into permanent magnetic patterns that will endure as long as they are wanted. Recording forms these patterns. In reproduction, these patterns are changed back into audible sound by a system closely allied to that employed in radios. When material that has been recorded is no longer desired, it can be quickly removed and the tape readied for further use. This cycle of erase-record-play may be repeated on a roll of tape thousands of times.

Tape recording has proved to be so simple and so inexpensive in original cost and in operation that it has been widely accepted. It is a tool that can be used in any educational or commercial situation where sound plays a part.

Many tape recorders are available in prices ranging from under \$100.00 to several thousand. Most popular are the recorders in the \$150.00 to \$200.00 range. These recorders will give a quality of recording comparable to that which people are accustomed to in the average (CONTINUED ON THE FOLLOWING PAGE)

PONDOANS IN SOUTH AFRICA hear an Ampro Tape Recording played back by Burton Holmes' Thayer Soule.



AM radio set. This quality will satisfy most classroom needs. Where higher quality is desired, the investment will be somewhat higher.

QUESTION: How difficult is it to operate a tape recorder?  
ANSWER: The mechanical operation of the average tape recorder can be learned in ten minutes. Practical competency can be attained in an hour of serious practice. Even children in the upper elementary grades can do acceptable recording with minimum instruction.

Recorders today have attained a satisfactory level of mechanical and electrical construction. The perfect recorder has as yet not appeared, and perhaps never will, but there are a number of them on the market today that will do a good job within their limitations of weight and price. In approximately four years, the design of tape recorders has attained greater operator appeal than 16mm sound motion picture projection has in twenty. This may have a good deal to do with their ready acceptance.

Very few hard and fast rules can be given for satisfactory microphone placement for here the room, rather than the recorder, is the governing factor. Most rooms will be found to be too "live", that is with too many hard surfaces that reflect sound and create unwanted echoes. Anything that can be done to a room to trap this reflected sound will improve the recording. Drawing window shades and wall maps, putting rugs on the floor, covering school desks with coats, all help. If really ideal conditions are called for, however, special acoustical treatment should be considered. Specifications are available from a number of national concerns that specialize in this service. In important recordings, the sound of telephones, doorbells, clock chimes and janitors should be controlled.

#### PERMITS "TRIAL RUNS" FOR THE BEGINNERS

The situation that makes tape recording most practical from a beginner's standpoint is the possibility of making as many "trial runs" as time and patience permit. A minute or two of recording with all performers functioning as they propose to during the final performance will clearly indicate to all the quality of his contribution. Defects of delivery and timing are much more clearly demonstrated than any amount of explanation could do. Democratic action will spur on the "weak" and calm down the "strong", for balance.

If the microphone placement seems to be at fault this can be easily remedied on a trial and error basis. A microphone should not be moved without cause, and once located at its optimum point should be severely left alone, and all efforts made to have performers attain a desired form of volume. Many situations call for the installation and use of multiple microphones. This necessitates the use of a "mixer" in which the output volume of each microphone can be closely regulated.

In all cases the recording should be made at as high a "level" as possible without distortion. This level is indicated in various ways on different recorders. The most satisfactory means is a standard radio broadcast "VU-meter", and the least satisfactory a single filament neon "glow tube."

Perfection in recording as in anything else is hard to obtain, but satisfaction comes quite readily even to the

beginner if a few simple habits are formed, and if there is a willingness to experiment.

QUESTION: I teach pupils of the elementary grades. Can I use the tape recorder in my work?

ANSWER: Yes, any educational use of a tape recorder will fall into four general patterns at all levels from the primary grades through graduate study in college. Any use of a recorder like that of all other teaching tools should be justified by the teacher on the basis of its effectiveness in producing desirable behavior changes in pupils, and its economy of learning time and effort. The fact that it is "new" and "modern" should not be the determining factor.

In actual application, the limiting factors are the presence of sound, valuable enough to be recorded, in a learning situation and the imagination of the teacher in realizing the educational values to be obtained. The teacher always remains the important factor and the recording the tool by which her pre-conceived goals can be attained. Even in using pre-recorded materials from radio sources, the preparation of the teacher and her skill in presentation far out-weigh the value of the material in itself.

Main categories of recording use together with a few of the many possible examples might be considered as below. The list is merely suggestive and not exhaustive.

#### I. For individual, remedial evaluation—

- children realize speech defects and practice to correct
- speech contestants listen critically and so improve delivery
- teachers observe successes and failures in handling children and in presenting teaching materials
- vocal and instrumental soloists listen and improve

#### II. For individual and group reportorial evaluation—

- of assigned reports criticized and repeatedly represented to attain clarity before presentation to whole class
- of student-made sound tracks to accompany films, filmstrips, slide or presentations of opaque materials
- of creative dramatizations written and produced by pupils

#### III. For presenting teaching materials

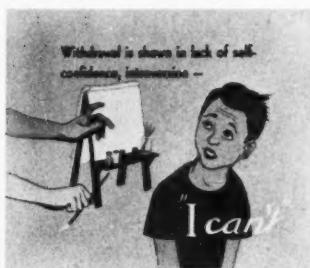
- as in the reports above (II)
- as of pre-recorded radio materials in which the teacher has complete control of the time and frequency of use
- of an emotional nature (music, poetry, drama) in which the teacher commands the aid of experts
- in drills, tests, musical accompaniments, and other items of a repetitive nature
- prepared by the regular teacher to aid the substitute in carrying on class work
- of a factual nature in the absence of other sources of information adopted to group use

#### IV. For permanent school records and for research

- as in a "voice file" cumulative annually to indicate pupil growth and development
- as a means for developing forms and standards of oral reading and communication.



*The Nature of Speech Defects*



*How Speech Defects Develop*



*What Speech Clinics Are Doing*

# Filmstrips Rx for Speech Defects

by L. RADUS

Supervisor, Children's Speech Clinic, University of Denver

"SIMPLE THING, this business of talking," you might say. But to those who go through life hampered by a speech disorder, talking is far from a simple thing. It is made doubly difficult by the fact that many of those who are in a position to prevent or to help correct speech problems are themselves handicapped by lack of information. As a result, parents and teachers with the best of intentions, but with only a vague understanding of the problem, often do more harm than good. This had been made quite clear to me in my work at the Children's Speech Clinic of the University of Denver.

It seemed to me that much of the difficulty experienced in working with children who had speech disorders stemmed from the fact that many parents had little knowledge of the causes involved. They did not realize that the home environment and parental attitudes played a very important role in prevention and correction of speech defects.

## PARENT AND TEACHER EDUCATION NEEDED

In a similar way, the school environment and teacher attitudes may be contributing factors in the development of speech handicaps. During the past years, teachers in our school systems have been called upon to expand and add to their already broad knowledge in order that they might more adequately meet the needs of our school children. More recently, their attention has been focused on the recognition and nature of speech disorders.

But think of the many teachers who have not as yet been able to take time for the courses offered in this field. Think, too, of the misguided efforts of the many parents who blame themselves and try to muddle through this problem without professional help, simply because they have had little opportunity to acquaint themselves with the pertinent facts having to do with speech disorders.

The new filmstrips *These Untrained Tongues*, produced by the Society for Visual Education, Inc., grew out of my very strong feeling that only through parent

and teacher education could the needs of the speech handicapped child be more adequately satisfied. When I embarked on a term project for one of my classes, I decided to try to do something that would, in a very simple way, clarify the nature of speech disorders. The University of Denver's Creative Graphics studio thought the idea worthwhile and, to illustrate the material, prepared a few simple cartoons. At that time I had no idea that they would grow into the present filmstrip. As one thing led to another and the few ideas multiplied, it was realized that they could be developed into a forceful way of presenting the story of speech defects. We cannot attack a problem unless we first understand it. *These Untrained Tongues* was designed as a unique weapon which will lead the attack.

During the compilation of data, the writing of the script, etc., carried on with the invaluable help of Creative Graphics, the question arose as to the final form in which the project would be presented. After weighing the pros and cons of various techniques the filmstrip was decided upon as the medium best suited for our purpose. It was the consensus that it would reach a greater audience, and in a much more palatable form, than other types of visual aids and that it lent itself particularly well to expressing the material in question.

## IMAGINATION AND HUMOR IN THE CARTOONS

The effectiveness of the filmstrip in education has been so thoroughly demonstrated in the past that no further discussion need be included on this point. The filmstrip is in cartoon form. It was executed by an artist on the staff of Creative Graphics who had an acute awareness of the significance of the situation, and a sensitivity to the moods of children and parents alike. These qualities, combined with imagination and a sense of humor, have produced results which will capture and hold the interest of the audience for which it was designed. The original art work, and Kodachrome slides which were made from it, have been presented

(CONTINUED ON THE FOLLOWING PAGE)

# FILMSTRIPS Rx FOR SPEECH DEFECTS

(CONTINUED FROM THE PRECEDING PAGE)

experimentally to such groups as psychology and education classes, and to the Speech Section of the Colorado Education Association Convention in Denver. The response has been most enthusiastic, and superlatives such as "terrific" have been heard frequently.

Dr. Lee E. Travis, a leading authority in the fields of speech pathology and psychology, came to lecture at the University of Denver this past summer, at the invitation of the School of Speech. A showing was arranged for him and his comment follows. "The strip-films are a 'must' for parents, school teachers, and professional speech clinicians. We have sorely needed this type of presentation for a long time. It is a beautiful combination of art work and scientific accuracy."

The filmstrip series has been divided into three sections. The first strip presents the problem, i.e. the appalling need for increased and improved speech correction facilities in the United States. This part also includes a classification of speech disorders in which the causes and symptoms are delineated.

The second filmstrip sets forth the manner in which speech defects may develop and how it is that parents, often unsuspectingly, play an unfortunate role in their

development. Suggestions are also made as to the manner in which parents may prevent speech disorders or help in their correction should they arise. This part also serves as a guide to parents who might otherwise not know where to seek aid.

The third strip relates what speech clinics throughout the country are doing to help children with speech disorders, and explains the corrective methods used.

Concise titles on each frame supplement the cartoons. An attempt has been made throughout to employ terminology which can be understood by all. If the fight against speech defects is to begin with the parents and the teachers, there must be understanding. Too often this type of material is presented in technical terms intelligible only to the initiated.

The filmstrips will be accompanied by a discussion manual for use in group meetings. Included are an annotated bibliography, and a section devoted to questions which might arise after the presentation, together with the answers to those questions.

*These Untrained Tongues* is presented with the belief that it will meet the needs of parents and teachers alike, and with the hope that it will make a distinctive contribution to the efforts of all who are concerned with the welfare of handicapped children.

## FILMING THE WASHINGTON SCENE FROM THE INSIDE

(CONTINUED FROM PAGE FOURTEEN)  
viewer, that one of the members of Congress charged with making the arrangements with the thousands of visitors who come to Capitol Hill every year, many of them school groups, is seriously considering the continuous showing of the picture as a preliminary to each conducted tour of the Capitol, believing that it will bring much more intelligent understandings.

The next major sequence in the picture presents in a documentary way the main concepts which are the core of the interpretation. Briefly expressed, they are:

The laws of the United States are based on and must conform to the written Constitution of the United States which is the cornerstone of our free institutions.

Laws are made by representatives of the people who are selected in free secret elections.

Freedom of the press and open channels of communications between individuals and groups of individuals keep our lawmakers informed of public attitudes, to which attitudes they are exceedingly sensitive.

This same freedom of the press keeps the public fully and intimately informed of Congressional deliberations and decisions.

Laws are proposed and passed not on the basis of whim but as a result of research, serious deliberation, and vigorous debate.

The two-party system is a fundamental part of our democratic institutions, and guarantees that legislation will not be hasty nor capricious. Despite the violent and sometimes spectacular battles, the picture reveals the true state of affairs which is vigorous opposition of points of view, but all within a framework of an earnest

common desire to pass legislation for the greatest good of the greatest number.

The next and final sequence of the picture deals in semi-narrative form with the high points in the passage of a particular piece of legislation. In a sense it summarizes and dramatizes many of the concepts and attitudes previously expressed. It also affords a climax which shows the relationship between Congress and the Chief Executive.

When one has completed a documentary picture of this character, restricted as he is by the mechanics of the subject matter, the pressures of his actors and the limitation of time, he is acutely conscious of the elements that have been left undone. But there has been in this picture one very noticeable and gratifying reaction of those who have had the privilege of working so intimately over a period of months with our legislators.

It is a deep sense of confidence in the fundamental integrity and vitality of our free society and of the wisdom of those who framed and have developed it. There is also a kind of mysterious autosynthesis. There is obviously nothing in the picture that we did not already know about Congress because otherwise we could not have created the picture, but it is a very real fact that all of us who had such intimate connection with the production, have learned something new each time we have seen our work. *It is our sincere desire that this picture may bring to our educational institutions and to many in other lands, where it is now being widely distributed through the channels of our State Department, a better understanding of the real meaning of the word DEMOCRACY.*





From *When the Littlest Camel Kneled*, *SVE*

## HOLIDAY MOTION PICTURES

**American Home** — (15 min) 16sd. Loan: US Rubber.

- Story of a typical American family in a typical American home at Christmas time. Strictly to sell the American home as an institution.

**Christmas Carols** — (10 min) 16sd. Purchase: Castle.

- Favorite Christmas carols.

**Christmas Carols** — (11 min) 16sd. Color or b/w. Purchase: Sterling.

- Popular Christmas carols.

**Christmas Carols** — (9 min) 16sd. Purchase: Official.

- Favorite Christmas carols.

**Christmas Carol, A** — (37 min) 16sd. Apply: TFC.

- Well-known Christmas story.

**Christmas Carols** — (10 min) 16sd. Color or b/w. Purchase or rent: CanNFB.

lent full symphony orchestra and chorus which weave the familiar carols into an original score.

**Christmas Slippers** — (32 min) 16sd. Purchase or rent: Brandon.

- Excerpts from the opera "Cherevichki" by Tchaikovsky. Based on a story by Nikolai Gogol, featuring the orchestra and chorus of the Bolshy Theater.

**Christmas Story** — (10 min) 16sd. Purchase: Film Highlights.

- Story of the Nativity and the Christmas traditions observed today. Background music by St. Bartholomew's Choir.

**Early One Morning** — (10 min) 16sd. Purchase: Scandia.

- An actual Christmas celebration in Sweden which begins at four o'clock on Christmas morning in church. Singing of Christmas carols.

**Guiding Star** — (30 min) Purchase or rent: Family Films.

- Story of Uncle Henry, a militant Christian who 365 days of the year lived the resolutions that most people made once a year. On Christ's birthday, Uncle Henry, by seeing through Christian eyes and acting with a true heart, enlightens an embittered mother and reunites a long unhappy and misguided family.

**Littlest Angel, The** — (13 min) 16sd. Color. Purchase or apply: Coronet.

- Adaptation from Charles Tazewell's best-selling book, *The Littlest Angel*, which tells the story of a lonely and unhappy cherub who can't seem to stay clear of trouble. Finally summoned before the Understanding Angel, he explains how a box he left on earth would make him good, if he could only have it. His wish is granted and

# Materials for the Holidays

- The Bell Singers carol the favorite "O Come All Ye Faithful," "Joy to the World," "What Child Is This?," and "Silent Night" while animated drawings depict the familiar lines. In "Good King Wenceslaus" the animated figures enact the carol, King and Page setting out with flesh and wine for the poor peasants, while bells and birds take up the rhythm of the traditional air of "What Child Is That?"

**Christmas Fantasy** — (6 min) 16sd. Color or b/w. Purchase: Hollywood Film.

- Neil McGuire, well-known Hollywood artist and short subject director, creates the spirit of Christmas. **Christmas in Toyland** — (4½ min) 16sd. Purchase: Hollywood Film.

- A cartoon story about Christmas toys which have come to life in the shop and have a jolly time.

**Christmas Night** — (10 min) 16sd. Purchase: Official.

- Soglow's Little King Santa Claus visits the palace on Christmas Eve and Christmas morn finds a royal riot as the Little King makes merry with fire engines and airplanes and all the wonderful toys.

**Christmas Rhapsody** — (10 min) 16sd. Purchase: EBF.

- Story of the "littlest" Christmas tree which is found in the forest by two forest rangers' children who take it home, and with the family decorate it in traditional fashion. Outstanding quality of this film is the excel-

he is a model angel. When the Lord is born, he gives Jesus his treasured box, and it is left to shine forever as an inspiration to mankind.

**Merry Christmas** — (12 min) 16sd. Purchase: Sterling.

**Mickey Plays Santa Claus** — (5 min) 16sd. Purchase: Hollywood Film.

- Mickey Mouse helps Minnie trim the Christmas tree and entertain some orphan kittens.

**Miracle of Christmas** — (12½ min) 16sd. Color or b/w. Purchase or rent: SqDeal.

- A plea for the carrying over of the Christmas spirit and applying it to all walks of life thruout the year. Film is suitable for use at any time, not just Christmas.

**Present for Santa Claus** — (10 min) 16sd. Purchase: Official.

- One of the "Adventure Thrills" series.

**Prince of Peace** — (25 min) 16sd. Rent: UWF.

- Adapted from a play by Lois M. Shiner. Follows the traditional Christmas story closely.

**Santa in Animal Land** — (9½ min) 16sd. Color. Purchase: Official.

- Kitty Kat and her animal friends of various species are sad because there is no Santa Claus for animals. At a meeting of the animals, Horace Hound suggests a trip to Santa's workshop; perhaps something can be done

(CONTINUED ON THE FOLLOWING PAGE)



From The Littlest Angel, Coronet

## MOTION PICTURES (Continued)

about the situation. Felix Frog and others agree and Kitty Kat and Annie Auk go to see Santa who appoints Kitty his representative for the animals.

**Santa Claus Punch and Judy**—(10 min) 16sd. Purchase: Castle.

- Special Christmas version of the puppet classic with Santa Claus as the master.

**Saviour Is Born, The**—(30 min) 16sd. Color or b/w. Purchase or rent: Foundation.

- Familiar Christmas story—the prophecy of Micah, the journey to Bethlehem, the conspiracy of Herod.

**Scrooge**—(85 min) 16sd. Rent: Brandon.

- A British production based on Charles Dickens' "Christmas Carol."

**Shadows of the Manger**—(20 min) 16sd. Color. Purchase or rent: Crusader.

- Story of the nativity set in silhouette moving scenes against color-stained glass windows, using narration only from the King James version. Two hymns for audience participation.

**Tree Grows for Christmas**—(11 min) 16sd. Color or b/w. Purchase: UW-Castle.

- Story of the Christmas tree in history and legend and the Christmas tree industry of today. Picture ends with a short sequence on trimming the tree for Christmas Day.

**Ukrainian Winter Holidays**—(22 min) 16sd. Color. Purchase or rent: CanNFB.

- Christmas as celebrated in a Ukrainian community near Winnipeg, where ancient songs, traditional dances and brilliant costumes make the home festivities gay and lively.

**Visit from St. Nicholas, A**—(3 min) 16sd. Color or b/w. Purchase: Coronet.

- Story of the midnight visit of St. Nicholas with his wonderful team of reindeer and bountiful sled of toys.

## HOLIDAY SLIDE FILMS

**Christopher Mouse**—Apply: ReligiousFilm.

- How a little field mouse helps prepare the manger for the birth of our Saviour.

**Christmas**—(31 frames) Si. Purchase: InfClassroom.

- How Christmas is celebrated in other lands including Sweden, France, Spain and Persia.

**Christmas**—(28 frames) Si with text. Color. Purchase: Young America.

- Christmas customs—the origin of the Christmas tree, Santa Claus (or St. Nick), the yule log and others. Considerable attention is given to interesting Christmas customs in other lands.

**Christmas Carols in Color**—(5 filmstrips—approx 10 frames each) Purchase: SVE.

- Titles include:

1. Silent Night, Holy Night
2. O Little Town of Bethlehem
3. While Shepherds Watch Their Flocks
4. The First Noel
5. O Come, All Ye Faithful

**Christmas in Puerto Rico**—(19 frames) Si with script. Color. Purchase: Congregational Church.

- Small children plan for and celebrate Three Kings' Day.

**Fir Tree, The**—(29 frames) Si with text. Purchase: SVE.

- Fairy tale by Hans Christian Andersen, illustrated by the Danish artist Paul Lorentz.

**Gift of St. Nicholas**—(28 frames) Si with text. Color. Purchase: Curriculum.

- A Christmas tale from the time when New York was the Dutch city of New Amsterdam, about the man whose strange visitor told him not to sell his present from St. Nick.

**Holy Child of Bethlehem**—(36 frames) Color. Purchase: Cathedral.

- Christmas story as told in the Gospels of St. Luke and St. Matthew with photographs of real people in colorful costumes.

**How Santa Claus Came to America**—(28 frames) Si with captions. Color. Purchase: SVE.

- A new approach to a familiar old tradition revealing little-known facts about Christmas customs, such as the hanging up of stockings, exchanging gifts, etc.

**Little Match Girl**—(32 frames) Si with script. Purchase: SVE.

- Hans Christian Andersen's fairy tale illustrated by Danish artist, Paul Lorentz.

**Littlest Shepherd's Gift, The**—(28 frames) Si with captions. Color. Purchase: SVE.

- Vividly illustrates the real meaning of sacrifice—the giving of one's dearest possession.

**Night Before Christmas**—(36 frames) Si with text. Color. Purchase: Stillfilm.

- Illustrates Clement Moore's familiar poem.

**Night Before Christmas, The**—(28 frames) Color and b/w. Purchase: SVE.

- Favorite Christmas poem illustrated with original drawings.

**Savior Is Born, The**—(31 frames) Purchase: SVE.

- Prepared from a series of posed pictures designed especially to visualize the Christmas story. Pictures the story of the Savior's birth.

**Saviour Is Born, The**—(31 frames) Si with text. Purchase: SVE; Foundation.

- Familiar Christmas story, taken from the motion picture of the same title.

**Shepherds Watch**—(35 frames) Si with script. Color. Purchase: Church Screen; SVE.

- Original Christmas story adapted from the Bible story contained in the first chapter, Luke.

Space requirements for publication of the data on films for the Holiday Season preclude the appearance of the feature "New Materials." An augmented listing of "New Materials" will be printed next issue.

**Song the Shepherds Heard** — (56 frames) Si with script. Color. Purchase: SVE.

- Christmas story told from the viewpoint of the shepherds.

**Star of the King** — (53 frames) Si with text. Color. Purchase: SVE.

- Three wise men tell their views on the Christmas story.

## HOLIDAY SEASON 2x2 SLIDES

**Birth and Childhood of Jesus** — Set (9 slides) Purchase: SVE.

- From the well-known Nelson Bible Picture Collection.

**Christ Is Born** — (25 slides) Color. Purchase: Church-Craft.

- Tells of the birth of Jesus and events through the visit of the wise men. Hymns, "O Come, All Ye Faithful" and "Joy to the World."

**Christmas Blessings** — (40 slides) Color. Purchase: Church-Craft.

- Several of the Old Testament prophecies are included.

**Christmas Carols (Long)** — (10 slides) Purchase: SVE.

- For Christmas programs, candlelight services and community singing. Words and music on each slide.

**Christmas in Bethlehem** — (24 slides) Color. Purchase: Church-Craft.

- Colored ceramic figurines to tell the Christmas story.

**Christmas Customs in Many Lands** — (10 slides) Color. Purchase: SVE.

- An imaginary visit to other lands through use of original water colors. Descriptive guide included in each set.

**Christmas Worship Service for Juniors** — (15 slides) Color and b/w. Purchase: SVE.

- Colorful pictures and black and white hymnslides, together with accompanying descriptive manual, form the basis for an effective worship service on the Christmas story.

**Elsie Anna Wood Paintings on the Life of Christ** — Purchase: SVE.

- Arranged in sets, 6 slides are on the birth and earliest years of Christ.

**Holy Child of Bethlehem Slide Set** — (25 slides) Color. Purchase: SVE.

- Photographed from living models to illustrate the Christmas story.

**Nativity Story in Art, The** — (8 slide set) Color. Purchase: SVE.

- Carefully selected pictures reverently present the story of the Christ Child in art, accompanied by a beautifully illustrated booklet with interpretations by Reverend Howard Ellis.

**Song the Shepherds Heard** — (29 slides) Color. Purchase or rent: Visual Education Service.

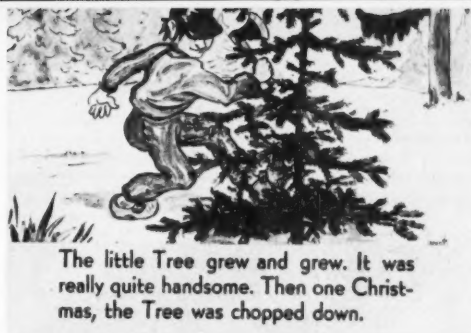
- From the Nelson Books, "Bible Books for Small People."

**Star of the King** — (29 slides) Color. Purchase or rent: Visual Education Service.

- From the Nelson Books, "Bible Books for Small People."

**Story of Jesus, The** — (10 slides) Color. Purchase: SVE.

- The birth of Jesus, His childhood, ministry, cruci-



*Scene from The Fir Tree, SVE, made in cooperation with the Dansk Baandfilm of Denmark.*

fixion and resurrection — the ageless story of the Messiah is retold in a distinguished series of interpretative paintings by Ken Riley. Suitable for year-round use.

**Story of the Birth of Christ, The** — (15 slides) Color. Purchase: SVE.

- Fifteen paintings of the great artists reproduced in color — all lend reverence to the holiday program.

## SOURCES OF THESE MATERIALS

<b>Brandon</b>	Brandon Films, Inc., 1700 Broadway, New York 19, N.Y.
<b>CanNFB</b>	National Film Board of Canada, Ottawa, Canada. U.S. Distribution Offices: 400 W. Madison St., Chicago 6, Ill.; 620 Fifth Ave., New York 20, N.Y.
<b>Castle</b>	Castle Films Div., United World Films, Inc., Russ Bldg., San Francisco 4, Calif.
<b>Cathedral</b>	Cathedral Films, 1970 Cahuenga Blvd., Hollywood 28, Calif.
<b>Church-Craft</b>	Church-Craft Pictures, Inc., 3312 Lindell Blvd., St. Louis 3, Mo.
<b>Church Screen</b>	Church Screen Production, P.O. Box 5036 (East Sta.), Nashville, Tenn.
<b>Congregational Ch.</b>	Congregational Christian Churches, Dept. of Visual Aids, 287 Fourth Ave., New York 10, N.Y.
<b>Coronet</b>	Coronet Instructional Films, 65 E. South Water St., Chicago 1, Ill.; 207 E. 37th St., New York 16.
<b>Crusader</b>	Crusader Films, 6844 Sunset Blvd., Hollywood 28, Calif.
<b>Curriculum</b>	Curriculum Films, 14-17 Crescent Blvd., Long Island City 1, N.Y.
<b>EBF</b>	Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.
<b>Family Films</b>	Family Films, Inc., 6047 Hollywood Blvd., Hollywood 28, Calif.
<b>Film Highlights</b>	Film Highlights, Inc., 1697 Broadway, New York 19, N.Y.
<b>Foundation</b>	Foundation Film Corp., Citizens Bank Bldg., Pasadena 1, Calif.
<b>Hollywood Film</b>	Hollywood Film Enterprises, Inc., 6040 Sunset Blvd., Hollywood 28, Calif.
<b>Inf Classroom</b>	Informative Classroom Pictures Publishers, 40 Ionia Ave., N.W., Grand Rapids 2, Mich.

(CONTINUED ON THE FOLLOWING PAGE)

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**MATERIAL SOURCES (Concluded)**

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<b>Official</b>	Official Films, Inc., 25 W. 45th St., New York 19, N.Y.
<b>Religious Film</b>	Religious Film Association, Inc., 45 Astor Pl., New York 3.
<b>SVE</b>	Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago 14, Ill.
<b>Sq Deal</b>	Square Deal Pictures Corp., Pines Bridge Rd., Ossining, N. Y.
<b>Sterling</b>	Sterling Films, Inc., 316 W. 56th St., New York 19, N.Y.
<b>Stillfilm</b>	Stillfilm, Inc., 171 S. Los Robles, Pasadena 5, Calif.
<b>TFC</b>	Teaching Film Custodians, Inc., 25 W. 43d St., New York 18.
<b>US Rubber</b>	United States Rubber Co. Advertising Dept., 1230 Sixth Ave., New York 20, N.Y.
<b>UWF</b>	United World Films, Inc., Education Div., 1445 Park Ave., New York 29, N.Y.; University of California Extension Division, Berkeley 4, Calif.; University of Kentucky Bureau of Audio-Visual Aids, Lexington 29, Ky.
<b>Visual Education Service</b>	Visual Education Service, The Divinity School, Yale University, 409 Prospect St., New Haven 11, Conn.
<b>Young America</b>	Young America Films, Inc., 18 E. 41st, New York 17, N.Y.

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## Teachers, Trainees Like Child Development Series

(CONTINUED FROM PAGE FIFTEEN)

social development. Shows how children differ at different stages and how adults can be either a hindrance or an asset to this pattern of development. As a teacher I must remember this!"—T. Isarasena.

"As a future recreational leader, I feel a movie like this will help me understand rather than punish children who are merely developing as normal healthy children. Recognizing the levels of sociability will help in planning activities for the different groups."—Phyllis Lowe.

### EXPERIENCED TEACHERS ALSO APPROVE SERIES

Teachers, though experienced and accomplished in their craft, evidenced such interesting corollary reactions as the following:

"These are the kinds of films that we could use in our pre-school parent-education meetings. A number of questions which parents raise on a pre-school and early school age child are answered or could be motivated through films like these. I enjoyed them."—by Kindergarten Teacher.

"Anyone attempting to secure a basic understanding of child development, the various kinds of behavior exhibited at various age levels will find these films should prove worthwhile. Teachers, as well as parents, would

profit by seeing and discussing films such as these."—by Third-Grade Teacher.

"I liked the specific way in which the films on *Children's Emotions* and *Social Development* displayed the sorts of characteristics the children possess at various stages of development. I think the films would have some real use in parent study groups."—by Jr. High School Teacher.

"It will be interesting to show these films, particularly *Children's Emotions* and *Social Development* to our group of eleventh and twelfth graders studying elementary psychology or human relations. They should provoke a number of worth-while questions and give some basic understandings to these young people who are going to be parents some day."—by Senior High School Teacher.

### SERIES VALUABLE FOR WIDE VARIETY OF USES

An overview of the teacher-trainees' and teachers' reactions to this series of films reveals enthusiasm for the straightforward, dramatic, and yet realistic treatment of perhaps one of the most continually puzzling of all teaching responsibilities, that of understanding the various behavior patterns, motives, motivations and the expressions of the children who come to their schools for an education.

Here is a valuable, supplementary film experience for college classes in psychology and child development, for use in professional pre-service training courses, for use in faculty meetings as a part of in-service training sequences. Certainly films of this type can advantageously find their way to adult meetings of P.T.A.'s, women's clubs, and child study groups, for upon viewing them one comes away with a refreshed point of view of the attempt to understand the behavior of fascinating and yet bewildering young children, adolescents and young adults.

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## Don't Tell, Show 'Em!

(CONTINUED FROM PAGE SIXTEEN)

how art can enrich leaf study, and how crafts can contribute to other learnings.

They demonstrated how models can clarify such phenomena as earth-sun relationships and how motion pictures can enrich the social studies.

They heard children's voices on records and on wire as dramatics and speech correction were discussed.

They saw and listened to the radios which bring the daytime educational programs, and they saw and examined the school-made materials for making arithmetic more functional.

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If some parent had been asked what he learned that night in school, he would not say he had found out about audio-visual education (though he did that and more); *he would most likely say he found out how the Glencoe schools taught children.* And that is as it should be, for no special fields have any right to be except as they can help to better educate our young ones.



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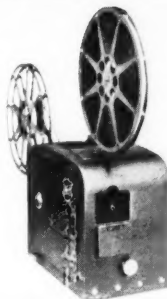
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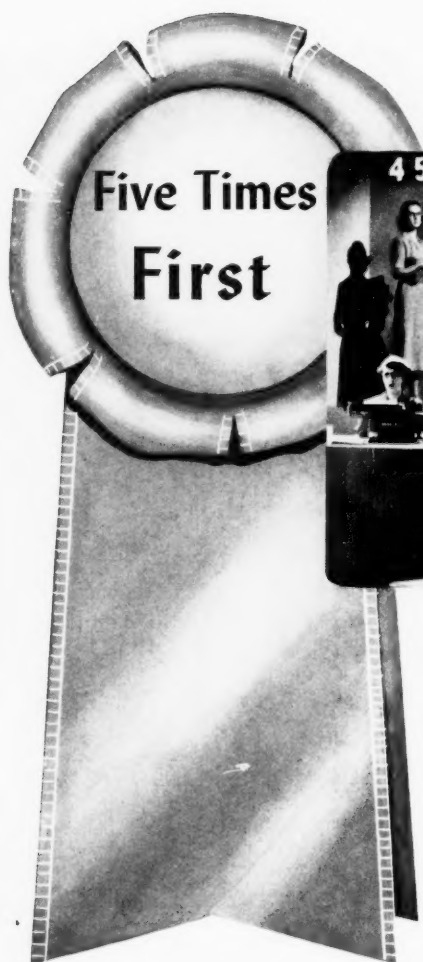


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